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At Mount Holyoke 82 per cent. of the students come from the high schools.

As a component part of the English language, Latin is very much alive—a fact that the schools and colleges seem to realize. It will not do for the opponents of its study to make reckless and ignorant statements about it.

C. K.

### CORRESPONDENCE

May I make a brief reply to some of the strictures made upon my paper?

About the Introductions, I confess myself overwhelmed. Under such conditions as you describe, they are an obvious necessity. I should like, however, to call attention to a qualification which I made, not at all as a *captatio benevolentiae*, but in all sincerity. In many school-editions, the condition of having a personal contribution to make has been amply fulfilled. I can testify that from more than one edition I have received abundant information and stimulus.

That Dr. Forbes has totally mistaken my meaning is doubtless my fault. If the Introduction, in the form in which it is generally found, is necessary at all, it cannot well avoid being a compilation. So, to a certain extent is Rohde's *Psyche*, or Croiset's *History of Greek Literature*, as well as the articles in the various Dictionaries. My point is that where Smith or Harper or the Britannica is available, the Introduction often adds nothing, even in the matter of exposition. If no one of these is within easy reach, my contention loses its force.

But it was the Notes and the Vocabularies that principally concerned me, and, here again, I have obviously failed to make my position clear. I did not object to the Notes because they are too full or too scanty, too elementary or too erudite, but because they are the wrong kind. They do not seem to me to deal with the difficulties that confront the pupil, and I suggested, quite "constructively", what notes, in my opinion, would deal with these difficulties.

As far as the Vocabularies are concerned, my criticism of them is based upon the very considerations that Dr. Forbes advances. It is because a knowledge of English is not to be presumed, that they are largely futile. We are committed, I take it, to the doctrine that the best way of learning English is by mastering Latin, not by learning lists of English words. If only the simplest meanings are given, as they are in Professor Lodge's vocabulary, the pupil is under compulsion to recast the whole sentence into English,—not merely select a fitting word here and there.

Finally, I feel bitterly aggrieved at Professor McDaniel's comment. Can he really maintain, *ex animi sui sententia*, that I have failed to be specific, or that I have been wholly destructive?

MAX RADIN.

NEWTOWN HIGH SCHOOL, ELMHURST, L. I.

Your editorial of March 14 comes to some of us like a challenge. We talk big, you imply, about teaching Latin as literature, but few of us tell how we actually manage<sup>1</sup>. May I take up the gauntlet you have thrown? I teach only preparatory work,

<sup>1</sup>Miss Carver misunderstood, I think, the editorial in question. It was not directed against the vast body of teachers who go silently about their business—but against those who, on the one hand, draw indictments against all—or most teachers—for failure to do their work well, and, on the other themselves fail to show how the desiderated improvement is to be effected.

C. K.

but I like to think I make some of it more than a mere task, and that some, at least, of my pupils enjoy their Vergil as poetry and literature. Here are some of the things I actually do with that end in view.

To begin with, I believe that the class should understand from the start that the *Aeneid* is poetry, that it can be read as poetry, and that it is beautiful music, even if they understand not one word of it. And so we begin to scan the first thing. I used to put off the scanning for a while, and then take it up at odd moments when I had a little extra time. But the class seemed to think the scanning a sort of side-show which they could visit if they had time and money left after seeing the main circus. So now we always spend a week or more upon scansion before doing anything else. I have them work together at the blackboard, I drill on the rules of quantity, I require daily written work, which is carefully corrected and returned, and each day I read a page or two as accurately and rhythmically as I can. In this way I am sure the pupils come to realize that *Arma virumque cano* is not cut by the same pattern as *Gallia est omnis divisa*. I do not try to get the class to read metrically at first. They all learn to scan accurately (and, by the way, I prefer a text with unmarked vowels); all realize that I am reading poetry, and gradually some learn to read well for themselves. Some never do, I admit, but they can't read English poetry either and so I don't worry.

Is this literary training? I think it is. At least I am satisfied when one tells me that he hears the sadness in *Sunt lacrimae rerum et mentem mortalia tangunt*, and when another *sua sponte* catches the lullaby in *suadentque cadentia sidera somnos*. *Tunc ille Aeneas quem Dardanio Anchisae* must be scanned as well as read if beginners are to see in its slow heavy spondees how the poet managed to express Dido's overwhelming wonder. She could talk fast enough when that was gone: *alma Venus Phrygiæ genuit Simoentis ad undam*.

Surely no translation can do justice to Juno's speech in the first book: *Mene incepto desistere victam*. Her hatred of the Teucris fairly hisses out through those *s's*: her wounded pride comes out with the emphatic *me*. Do you not yourself love to read that passage *Hinc atque hinc vastae rupes scopulique minantur*? How smooth and calm it is after the ruin of the sky which preceded them. Here in the beautiful lines the reader can find rest, even as did the weary ships.

The other day we were reading Dido's speech in Book 4. *Dissimulare etiam sperasti, perfide, tantum?* Those broken sentences, those long lines, those emphatic *me's*, all show poor Dido's distraction, and how can you translate them? Nay, you must read them. "Are you fleeing from me", translated the student. "MENE fugis?" I interrupted. "Is it from me you flee?" he corrected instantly. Did he not give it the literary touch? I don't care if he had seen it so rendered in the notes. He caught the meaning from the reading.

Another thing I do which helps the class to enjoy the work. I read them all the English poetry I can. The story of the *iudicium Paridis* comes first, and Tennyson's *Oenone* tells it beautifully. The same author's *Tithonus* and Vergil, Shelley's *Arethusa*, Longfellow's *Enceladus* and those clever travesties of John G. Saxe are some of the poems I always read. I keep in my school-room desk prose translations of the *Iliad* and the *Odyssey*. I read Homer's

account of how Ulysses and Diomedes stole the horses of Rhesus and how the Trojan women made to the unpropitious Minerva their fruitless sacrifice, Hecuba's fairest robe 'that shone like a star, and lay nethermost of all'. And I go right on here and read, amid breathless silence, the beautiful farewell of Hector and Andromache. And when the time comes we see crafty Ulysses in the cave of Polyphemus, and hear the Sirens sing their songs on the rocks, or go to the city of the Cimmerians shrouded in mist and cloud, to visit the ruthless Achilles and hear his loving inquiries for his dear son Neoptolemus.

When we read of Andromache sacrificing at the empty tomb of Hector, I always put on the black-board Catullus's tender lines to his brother, *Multas per gentes et multa per aequora vectus*, and read a verse translation of them. This poem I find a special favorite. Someone, nearly always, asks to be allowed to copy it. I try to find occasion to read a few short Latin poems suggested by something that comes up, two or three of Catullus, Martial's Epigram on the little Erotium, and Horace's Ode to Vergil. And I never forget Ad Maronis Mausoleum.

I try not to talk syntax any more than I can help; most of that ought to be out of the way before the class begins Vergil. But grammar, properly managed, is the handmaid of literature, and should be made to know her place. Think you the student loses the force of *Quis Troiae nesciat urbem* because perchance he recognizes the deliberative subjunctive and can even call it by name? Or that an adjective is less beautiful to him because he knows in just how many ways an adjective may modify a noun? In *aeternum servans sub pectore vulnus*, is *aeternum* an attributive modifier or a predicate accusative? I do not know, but it makes a difference, and for myself I prefer the latter, 'keeping the wound unhealed'. You see, she didn't want it to heal.

We have a fairly good College library and I require two sets of essays during the year. These are read before the class and are greatly enjoyed by all except the performer for the day. The first subjects deal with the private life of the Romans, their houses, their public buildings, the games, education, clothing and the-like. The others send the student to consult such books as Glover's Vergil, Fowler's Religious Experience of the Roman People, or Geikie's Love of Nature among the Romans. This may seem more like work than literature, but I think it adds interest and shows the students that the Aeneid is a great work of art, worthy the attention of the ablest men.

These, Mr. Editor, are some of the things I do to make my classes love their Vergil. If I succeed with only part of them, have I not taught it as literature and not as a job to be got'en through with as quickly and cheaply as possible? Honestly, only one man ever told me he disliked Vergil.

VALPARAISO UNIVERSITY,  
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KATHERINE E. CARVER.

### THE PHILADELPHIA SOCIETY FOR THE PROMOTION OF LIBERAL STUDIES

The meeting which was held in Philadelphia on Saturday, March 14, for the purpose of organizing a local Society for the Promotion of Liberal Studies in general, and for the support of the Classics in particular, fully confirmed the belief of the Commit-

tee that the appeal of such an organization would be strongly felt in this vicinity.

More than two hundred and fifty persons responded to the invitation which had gone out in individual notices and through the columns of our invaluable CLASSICAL WEEKLY. While the classical teachers, of course, constituted a majority in this company, other departments were well represented and there was even a sprinkling of persons who were not professionally interested. It was a matter of special satisfaction to find the English teachers willing to join hands with us in this movement, since in their classes, particularly, we look for the fruitage of the classical seed.

The morning session was opened by Dr. Walter Dennison who, as chairman of the organizing committee, ably defined the purpose of the new society. Drexel Institute, in its rôle of host, extended a cordial welcome to the association through Dean Gummere. Dr. Brandt responded happily, on behalf of the society. The business of organization was accomplished with harmony and despatch, and the session closed with an address by Miss Katherine E. Puncheon on the subject, The Liberal Studies in the High School Curriculum. Miss Puncheon's paper, which was a model in its thought and persuasive delivery, voiced a plea for the trained mind first, before the trained hand and the trained eye.

The program of the afternoon meeting included two other strong addresses, by men prominent in lines almost antipodal, it would seem, to those of the classicist. Mr. Alba B. Johnson, President of the Baldwin Locomotive Works, spoke on The Value of the Classics in Modern Life, and President Sharpless of Haverford College, once a teacher of mathematics, in an admirable address on the subject, The Liberal Studies and Vocational Training in American Education, awarded to the classically trained man the palm "in doing things most worth while to humanity". Both these addresses, because of their utter freedom from any 'bread and butter interest', were convincing as no argument of the classical teacher could possibly have been.

During the luncheon hour, one hundred and eighty-two persons availed themselves of the opportunity which was offered to break bread together, thereby promoting that closer acquaintance with one another, without which no organization can serve the best interests of its members. A 'Living Latin' exhibit, arranged by the Classical Department of the Girls' High School, according to the suggestions given in Miss Sabin's Manual, had been placed upon the walls, and afforded a subject for conversation when weightier matters failed. The one address of the noon recess was a brief expression of good wishes from Superintendent Brumbaugh.

To many the most attractive feature of the entire